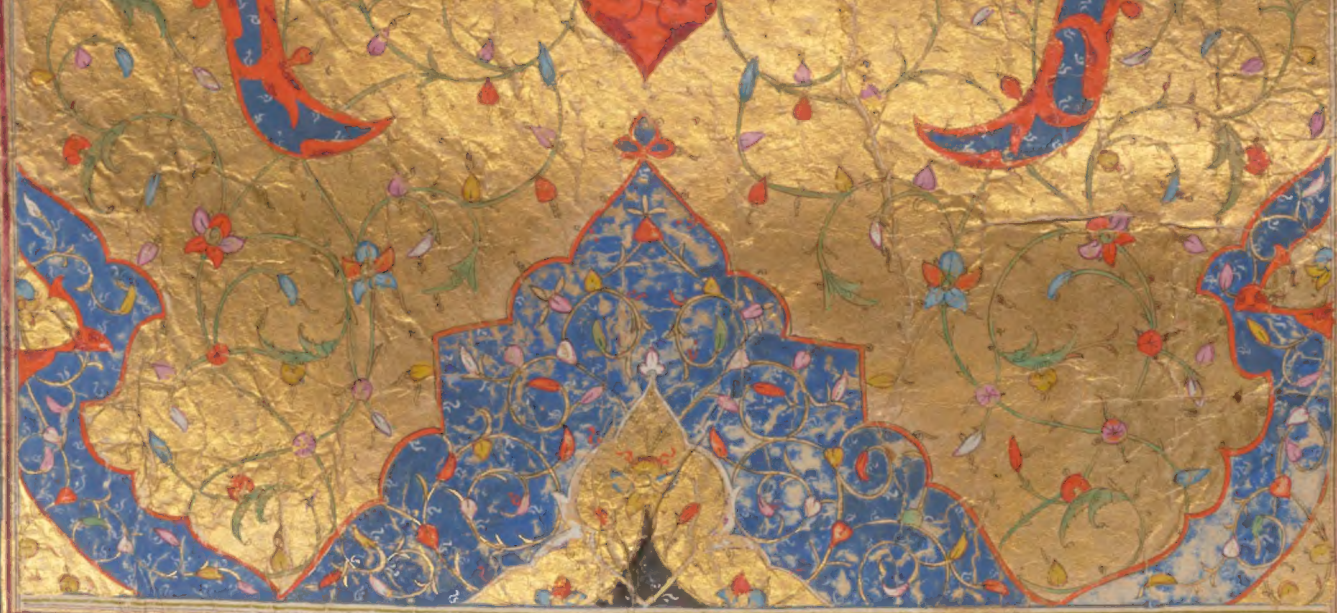




GretagMacbeth™ ColorChecker Color Rendition Chart







Blank space with gold leaf background and faint horizontal lines.



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

والصلاة على خير خلقنا محمد وآله الطيبين الطاهرين أجمعين
كما قال الله تعالى يا أيها الذين آمنوا صلوا عليه وسلموا تسليما

والصلاة على خير خلقنا محمد وآله الطيبين الطاهرين أجمعين
كما قال الله تعالى يا أيها الذين آمنوا صلوا عليه وسلموا تسليما

Blank space with gold leaf background and faint horizontal lines.

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله
والصلاة على خير خلقنا محمد وآله الطيبين الطاهرين أجمعين
كما قال الله تعالى يا أيها الذين آمنوا صلوا عليه وسلموا تسليما

والصلاة على خير خلقنا محمد وآله الطيبين الطاهرين أجمعين
كما قال الله تعالى يا أيها الذين آمنوا صلوا عليه وسلموا تسليما

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله



بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

This image shows a vertical strip of a manuscript page, likely from a Persian or Arabic text. The page is heavily decorated with intricate calligraphy in black ink, written in a cursive style. The text is arranged in dense, horizontal lines, with some larger, more prominent words or phrases. The background of the page is a light, textured surface, possibly parchment or paper, which is covered in a dense pattern of small, repeating floral or geometric motifs. The overall appearance is that of a highly ornate and detailed manuscript.

Handwritten text in a vertical column on the right side of the page, featuring elegant calligraphy and decorative flourishes.

Main body of handwritten text in a vertical column, featuring dense calligraphy and decorative elements.

قال النبي صلى الله عليه وآله وسلم
الصلحون لله والصلحون لله

بسم الله الرحمن الرحيم
الحمد لله الذي هدانا لهذا...

Handwritten text in a vertical column at the bottom of the page, featuring calligraphy and decorative elements.

Handwritten text in a vertical column on the right side of the bottom section, featuring calligraphy and decorative elements.

الحمد لله الذي جعل القرآن الكريم
مدرسة لكل من أراد أن يتعلم

الحمد لله الذي هدانا لهذا الذي كنا لنهتدي لولا أن هدانا الله

كَمَا كَرَّمَهُمْ قَضَاهُ الْبَنَانِ بِأَحَبِّ الْخَلْقِ حَقًّا أَمَّا أَنْهُمْ ضَلُّوا تَوَلَّيْهِ عَلَيْهِمْ عَيْنُهُمْ

This is a highly decorative manuscript page, likely a frontispiece or a page from a luxury book. The text is written in elegant, flowing Persian calligraphy (likely Nasta'liq style) in black ink. The page is adorned with numerous circular and oval medallions (shamsas) containing intricate floral and geometric patterns. The background is a light cream color, and the text is arranged in several columns, with some lines being longer and more ornate than others. The overall aesthetic is one of refined elegance and artistic craftsmanship.

[illegible]

هو الله تعالى على
الله الرحمن الرحيم بـ

الحمد لله الذي علم بالقلم علم الإنسان ما لم يعلم
 وصلى الله على سيدنا محمد وعلى آله

This image shows a page from a manuscript, likely a copy of the Shahnameh (Book of Kings) in the Topkapı Palace Library. The page is characterized by its intricate calligraphy and decorative elements. The main title, written in large, bold, black and red script, is the central focus. It is surrounded by a wide, ornate border filled with colorful floral and geometric patterns. The background of the page is a light, textured surface, possibly parchment or paper. The overall style is typical of the Timurid or Safavid periods, known for their sophisticated calligraphy and decorative arts.

فَالسَّيِّدُ الْأَنْبِيَاءِ عَلَيْهِ السَّلَامُ
حُرْمَتُ الْجَسَدِ عَلَيَّ مَنْ ظَلَمَ أَهْلَ بَيْتِي

وَقَاتِلْهُمْ وَمَنْبَسَهُمْ وَقَالَ الْوَيْلُ
لِظُلُمِي أَهْلِ يَدِي

١٠
 ١١
 ١٢
 ١٣
 ١٤
 ١٥
 ١٦
 ١٧
 ١٨
 ١٩
 ٢٠
 ٢١
 ٢٢
 ٢٣
 ٢٤
 ٢٥
 ٢٦
 ٢٧
 ٢٨
 ٢٩
 ٣٠
 ٣١
 ٣٢
 ٣٣
 ٣٤
 ٣٥
 ٣٦
 ٣٧
 ٣٨
 ٣٩
 ٤٠
 ٤١
 ٤٢
 ٤٣
 ٤٤
 ٤٥
 ٤٦
 ٤٧
 ٤٨
 ٤٩
 ٥٠
 ٥١
 ٥٢
 ٥٣
 ٥٤
 ٥٥
 ٥٦
 ٥٧
 ٥٨
 ٥٩
 ٦٠
 ٦١
 ٦٢
 ٦٣
 ٦٤
 ٦٥
 ٦٦
 ٦٧
 ٦٨
 ٦٩
 ٧٠
 ٧١
 ٧٢
 ٧٣
 ٧٤
 ٧٥
 ٧٦
 ٧٧
 ٧٨
 ٧٩
 ٨٠
 ٨١
 ٨٢
 ٨٣
 ٨٤
 ٨٥
 ٨٦
 ٨٧
 ٨٨
 ٨٩
 ٩٠
 ٩١
 ٩٢
 ٩٣
 ٩٤
 ٩٥
 ٩٦
 ٩٧
 ٩٨
 ٩٩
 ١٠٠

[illegible]

Handwritten musical notation on staves, featuring Arabic script lyrics and musical notes. The text includes phrases such as "يا محمد بن عبد الله", "يا علي بن أبي طالب", and "يا حسين بن علي".

١٠٠
 ١٠١
 ١٠٢
 ١٠٣
 ١٠٤
 ١٠٥
 ١٠٦
 ١٠٧
 ١٠٨
 ١٠٩
 ١١٠
 ١١١
 ١١٢
 ١١٣
 ١١٤
 ١١٥
 ١١٦
 ١١٧
 ١١٨
 ١١٩
 ١٢٠
 ١٢١
 ١٢٢
 ١٢٣
 ١٢٤
 ١٢٥
 ١٢٦
 ١٢٧
 ١٢٨
 ١٢٩
 ١٣٠
 ١٣١
 ١٣٢
 ١٣٣
 ١٣٤
 ١٣٥
 ١٣٦
 ١٣٧
 ١٣٨
 ١٣٩
 ١٤٠
 ١٤١
 ١٤٢
 ١٤٣
 ١٤٤
 ١٤٥
 ١٤٦
 ١٤٧
 ١٤٨
 ١٤٩
 ١٥٠
 ١٥١
 ١٥٢
 ١٥٣
 ١٥٤
 ١٥٥
 ١٥٦
 ١٥٧
 ١٥٨
 ١٥٩
 ١٦٠
 ١٦١
 ١٦٢
 ١٦٣
 ١٦٤
 ١٦٥
 ١٦٦
 ١٦٧
 ١٦٨
 ١٦٩
 ١٧٠
 ١٧١
 ١٧٢
 ١٧٣
 ١٧٤
 ١٧٥
 ١٧٦
 ١٧٧
 ١٧٨
 ١٧٩
 ١٨٠
 ١٨١
 ١٨٢
 ١٨٣
 ١٨٤
 ١٨٥
 ١٨٦
 ١٨٧
 ١٨٨
 ١٨٩
 ١٩٠
 ١٩١
 ١٩٢
 ١٩٣
 ١٩٤
 ١٩٥
 ١٩٦
 ١٩٧
 ١٩٨
 ١٩٩
 ٢٠٠
 ٢٠١
 ٢٠٢
 ٢٠٣
 ٢٠٤
 ٢٠٥
 ٢٠٦
 ٢٠٧
 ٢٠٨
 ٢٠٩
 ٢١٠
 ٢١١
 ٢١٢
 ٢١٣
 ٢١٤
 ٢١٥
 ٢١٦
 ٢١٧
 ٢١٨
 ٢١٩
 ٢٢٠
 ٢٢١
 ٢٢٢
 ٢٢٣
 ٢٢٤
 ٢٢٥
 ٢٢٦
 ٢٢٧
 ٢٢٨
 ٢٢٩
 ٢٣٠
 ٢٣١
 ٢٣٢
 ٢٣٣
 ٢٣٤
 ٢٣٥
 ٢٣٦
 ٢٣٧
 ٢٣٨
 ٢٣٩
 ٢٤٠
 ٢٤١
 ٢٤٢
 ٢٤٣
 ٢٤٤
 ٢٤٥
 ٢٤٦
 ٢٤٧
 ٢٤٨
 ٢٤٩
 ٢٥٠
 ٢٥١
 ٢٥٢
 ٢٥٣
 ٢٥٤
 ٢٥٥
 ٢٥٦
 ٢٥٧
 ٢٥٨
 ٢٥٩
 ٢٦٠
 ٢٦١
 ٢٦٢
 ٢٦٣
 ٢٦٤
 ٢٦٥
 ٢٦٦
 ٢٦٧
 ٢٦٨
 ٢٦٩
 ٢٧٠
 ٢٧١
 ٢٧٢
 ٢٧٣
 ٢٧٤
 ٢٧٥
 ٢٧٦
 ٢٧٧
 ٢٧٨
 ٢٧٩
 ٢٨٠
 ٢٨١
 ٢٨٢
 ٢٨٣
 ٢٨٤
 ٢٨٥
 ٢٨٦
 ٢٨٧
 ٢٨٨
 ٢٨٩
 ٢٩٠
 ٢٩١
 ٢٩٢
 ٢٩٣
 ٢٩٤
 ٢٩٥
 ٢٩٦
 ٢٩٧
 ٢٩٨
 ٢٩٩
 ٣٠٠
 ٣٠١
 ٣٠٢
 ٣٠٣
 ٣٠٤
 ٣٠٥
 ٣٠٦
 ٣٠٧
 ٣٠٨
 ٣٠٩
 ٣١٠
 ٣١١
 ٣١٢
 ٣١٣
 ٣١٤
 ٣١٥
 ٣١٦
 ٣١٧
 ٣١٨
 ٣١٩
 ٣٢٠
 ٣٢١
 ٣٢٢
 ٣٢٣
 ٣٢٤
 ٣٢٥
 ٣٢٦
 ٣٢٧
 ٣٢٨
 ٣٢٩
 ٣٣٠
 ٣٣١
 ٣٣٢
 ٣٣٣
 ٣٣٤
 ٣٣٥
 ٣٣٦
 ٣٣٧
 ٣٣٨
 ٣٣٩
 ٣٤٠
 ٣٤١
 ٣٤٢
 ٣٤٣
 ٣٤٤
 ٣٤٥
 ٣٤٦
 ٣٤٧
 ٣٤٨
 ٣٤٩
 ٣٥٠
 ٣٥١
 ٣٥٢
 ٣٥٣
 ٣٥٤
 ٣٥٥
 ٣٥٦
 ٣٥٧
 ٣٥٨
 ٣٥٩
 ٣٦٠
 ٣٦١
 ٣٦٢
 ٣٦٣
 ٣٦٤
 ٣٦٥
 ٣٦٦
 ٣٦٧
 ٣٦٨
 ٣٦٩
 ٣٧٠
 ٣٧١
 ٣٧٢
 ٣٧٣
 ٣٧٤
 ٣٧٥
 ٣٧٦
 ٣٧٧
 ٣٧٨
 ٣٧٩
 ٣٨٠
 ٣٨١
 ٣٨٢
 ٣٨٣
 ٣٨٤
 ٣٨٥
 ٣٨٦
 ٣٨٧
 ٣٨٨
 ٣٨٩
 ٣٩٠
 ٣٩١
 ٣٩٢
 ٣٩٣
 ٣٩٤
 ٣٩٥
 ٣٩٦
 ٣٩٧
 ٣٩٨
 ٣٩٩
 ٤٠٠
 ٤٠١
 ٤٠٢
 ٤٠٣
 ٤٠٤
 ٤٠٥
 ٤٠٦
 ٤٠٧
 ٤٠٨
 ٤٠٩
 ٤١٠
 ٤١١
 ٤١٢
 ٤١٣
 ٤١٤
 ٤١٥
 ٤١٦
 ٤١٧
 ٤١٨
 ٤١٩
 ٤٢٠
 ٤٢١
 ٤٢٢
 ٤٢٣
 ٤٢٤
 ٤٢٥
 ٤٢٦
 ٤٢٧
 ٤٢٨
 ٤٢٩
 ٤٣٠
 ٤٣١
 ٤٣٢
 ٤٣٣
 ٤٣٤
 ٤٣٥
 ٤٣٦
 ٤٣٧
 ٤٣٨
 ٤٣٩
 ٤٤٠
 ٤٤١
 ٤٤٢
 ٤٤٣
 ٤٤٤
 ٤٤٥
 ٤٤٦
 ٤٤٧
 ٤٤٨
 ٤٤٩
 ٤٥٠
 ٤٥١
 ٤٥٢
 ٤٥٣
 ٤٥٤
 ٤٥٥
 ٤٥٦
 ٤٥٧
 ٤٥٨
 ٤٥٩
 ٤٦٠
 ٤٦١
 ٤٦٢
 ٤٦٣
 ٤٦٤
 ٤٦٥
 ٤٦٦
 ٤٦٧
 ٤٦٨
 ٤٦٩
 ٤٧٠
 ٤٧١

صَفْد
 حُدُود
 اَعْلَاؤُكُمْ اَمَّا نَحْنُ حَيْثُ هُوَ بَاغِيْرُ مَلِكٍ حَضَرَ حَيْرُ الْبَشَرِ وَشَيْءٌ عَيْنَا جَنَّةٍ
 وَابْنُ اَرْثَمِثَاثَ عَشْرَ عَلَيْهِ سَلَامٌ صَلَوَاتُ الْاَكْبَرِ وَجَمْعِي كَرَّمَ حَضْرَاتُ
 اَنْتُمْ شُكْرًا
 بَعْدَ نَبِيِّ الْاَنْبِيَاءِ كَرَامَتُهُ اَنْهَا اَلَمْ تَعْرِفُوْا نَبِيَّكُمْ لَيْسَ بِاَيْدٍ

[illegible][illegible]

Folio 100v

This unique document preserved in good condition, represents a precious relic of a bygone period in the artistic history of the Persians.

It is a rare document, it reveals at the same time a combination of social religions and legal practices in one; because the document in first of all, a legal document. It is sealed by the great ecclesiastical lawgivers, who are at the same time leaders of religion and society. They have each testified to it and verified it; and affixed their seals to it.

It is, as mentioned above also a religious document. It opens with the name of Allah, as all documents do, in Islam. But it continues in the course of ~~fourteen~~ fourteen seals, the size of each of which is about 1 1/2 in. by 1 1/2 in. It first opens with the name of the Prophet Mohammad, with all of his titles. Immediately below, in the white space is the name of Mohammad's favorite daughter, the Fatimah Zahra, who was the wife of Ali, and the mother of Hassan and Hussein from whom descended the other Imams, revered by the Shiaite world in particular, each one of the Imams has a seal, as noted in the document with his name and titles. The date appearing on the seals is 1016 H. or 1606 A.D. It may be conjectured that they were engraved at that time for semi-religious and legal purposes under the custody of the leading religious head of the time, their date does not correspond with the other dates in the document. The next massive seal following is 6x4 inches, bearing the name of the Prophet and his descendants, with this couplet in the Persian:

"The Rose that its color and beauty is the embellishment of nature, the sign of its seal is Sultan of the Din - Abu-al-Hassan" dated 1105 A.H. or 1695 A.D.

After that, for many feet the beautifully illuminated document bears the seals and testimonies of various great personages of the day, put by their seals, to the legality of the document. The main theme of the legal document is in the ~~middle~~ middle in Ruqa characters of uniform size, bold and clear, in a length of three feet.

The subject of the document is an attestation of the fact after the praise of Allah and the prophet and citation of the appropriate verses from the Koran that the personage in question, MIRZA MOHAMMAD ALI, also referred to as MIR SEYYED MOHAMMAD ALI, is a Seyyed that is the direct descendant of the prophet - to the evidence of which his genealogy is continued and verified immediately after following the main theme. It may be mentioned ~~in this connection~~ in this connection here that only the names of paternal side of the personage is recounted, the maternal side never taken into account by mohammadans.

According to the genealogy, the relation of Seyyed Mohammad Ali is traced to 26 generations, reaching Imam Jaffar-i-Sadiq, who is the son of Imam Mohammadi Bager, who is son of Imam Hossein, who is the son of Ali Amir al Momenin, and Fatima the daughter of Mohammad, the Prophet of Allah. Thus the genealogy of Seyyed Mihammad Ali has been traced ~~newly~~.

Now - According to Islams, to be thus Traced, has its social, religions, and legal privileges. every beleiver in Islam and must give one tenth of his income annually to charity, and one fifth of his income to the descendants of the Prophet. Thus - continues the document, this personage is entitled to all the privileges of being the descendant of the prophet and the fifth of income of the beleivers, the KHOMS.

The document is apparently kept up until 1208 A.H. or 1798 A.D. by Mohammad Ali's descendants and discontinued there from.

Now, from artistic stand point, which is after all the chief importance of the document to day, it is very unique, because of the unusually rare collection of all forms of Persian calligraphy in one document. These ~~various~~ various specimens, numbering at least thirty, not only show the various forms of the evolution of this art in Persia, but in ~~the~~ their perfection. The great array from the varieties of THULTH (Sulus), YAQUTI, REYHANI, RUQA, NASKHI, TARQI'A, FARMANI, the various branches of TA'LIQ, the SHEKESTEH, the GERMAH, the various styles of NAST'ALIQ, about all of which, this brief mention will be sufficient for the present purposes.

We may mention specially, however, certain calligraphic creations such as, for example, the very bold Thulth appearing in the middle, in which the great master calligrapher, ZEYNAL-ABEDINI - GAZVINI, has attested his signature. There are, for example, some specimen of SHEKESTEH by Mohammad Qasem, known as the SHEKASTEH-NEVIS, a master in that style. there is a specimen of NASKHI-RUQA by SHEIKHAL-ISLAM of Isfahan, MOHAMMAD-BAGER. there is a specimen of Ruqa ~~and Naskhi~~ by Abol Qasem, a celebrated calligrapher of Ruqa and Naskhi. There is a fine specimen of the Nastaliq style by Abdol Ali a famous calligrapher, these examples are cited here to show the value of the collection of all the specimens of a ~~great~~ great art, now nearly extinct in the East.

A mere mention may also be made to many poetic quotations from the great poets of Persia in the margins, they include verses from Ferdousi, Sa'di, Ahli of Shiraz and others.

This description given about the document is merely to give an idea as to its archeological and artistic value, a complete study of it would be enough to make a book.



GretagMacbeth™ ColorChecker Color Rendition Chart